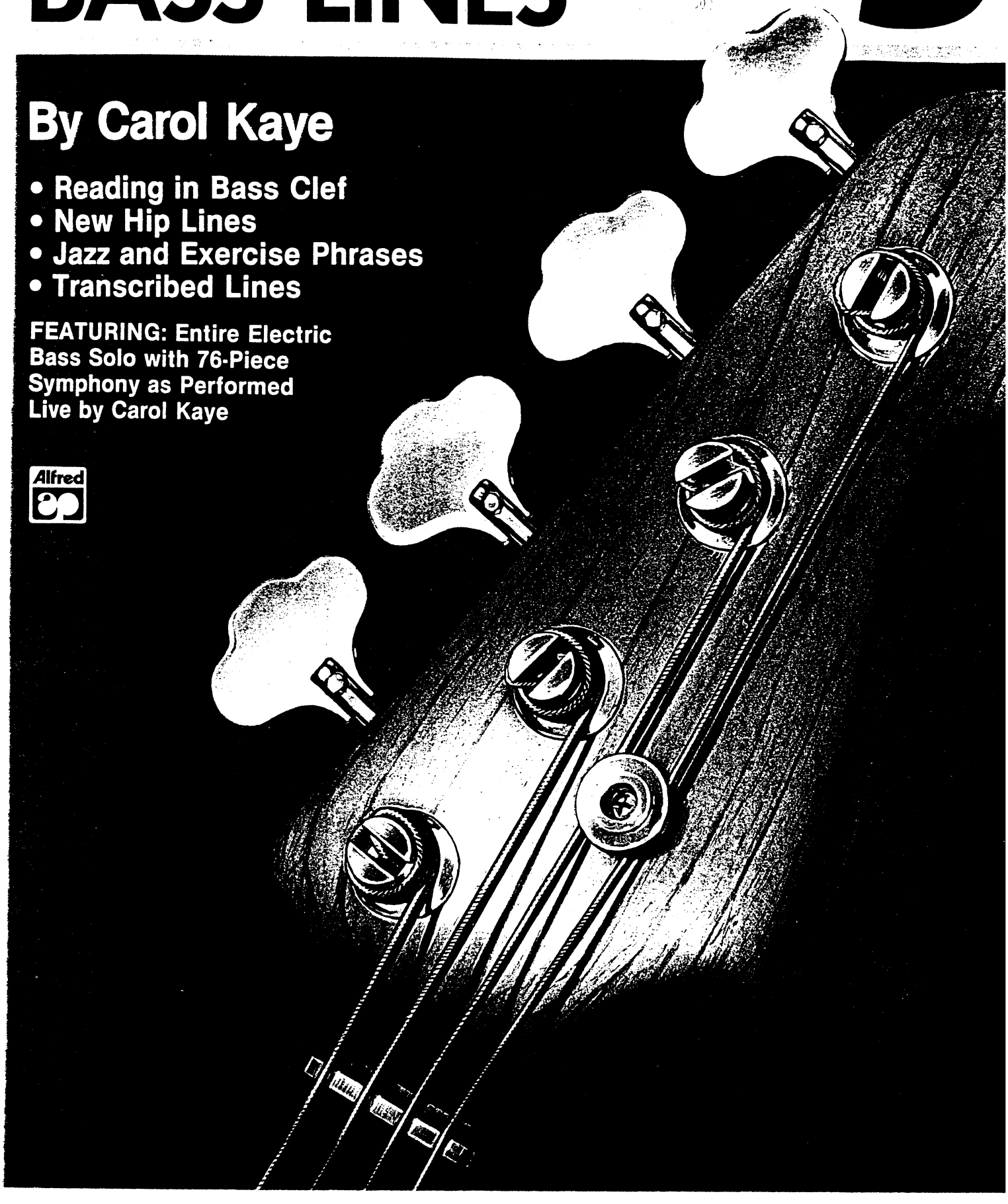
VISIT…

ELECTRIC BASS LINES 5



By Carol Kaye

- Reading in Bass Clef
- New Hip Lines
- Jazz and Exercise Phrases
- Transcribed Lines

FEATURING: Entire Electric Bass Solo with 76-Piece Symphony as Performed Live by Carol Kaye

Alfred

ELECTRIC BASS LINES 5

By Carol Kaye

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Thanks to Jim Stewart who helped transcribe the music and to Bob Sherelle for tape copy.

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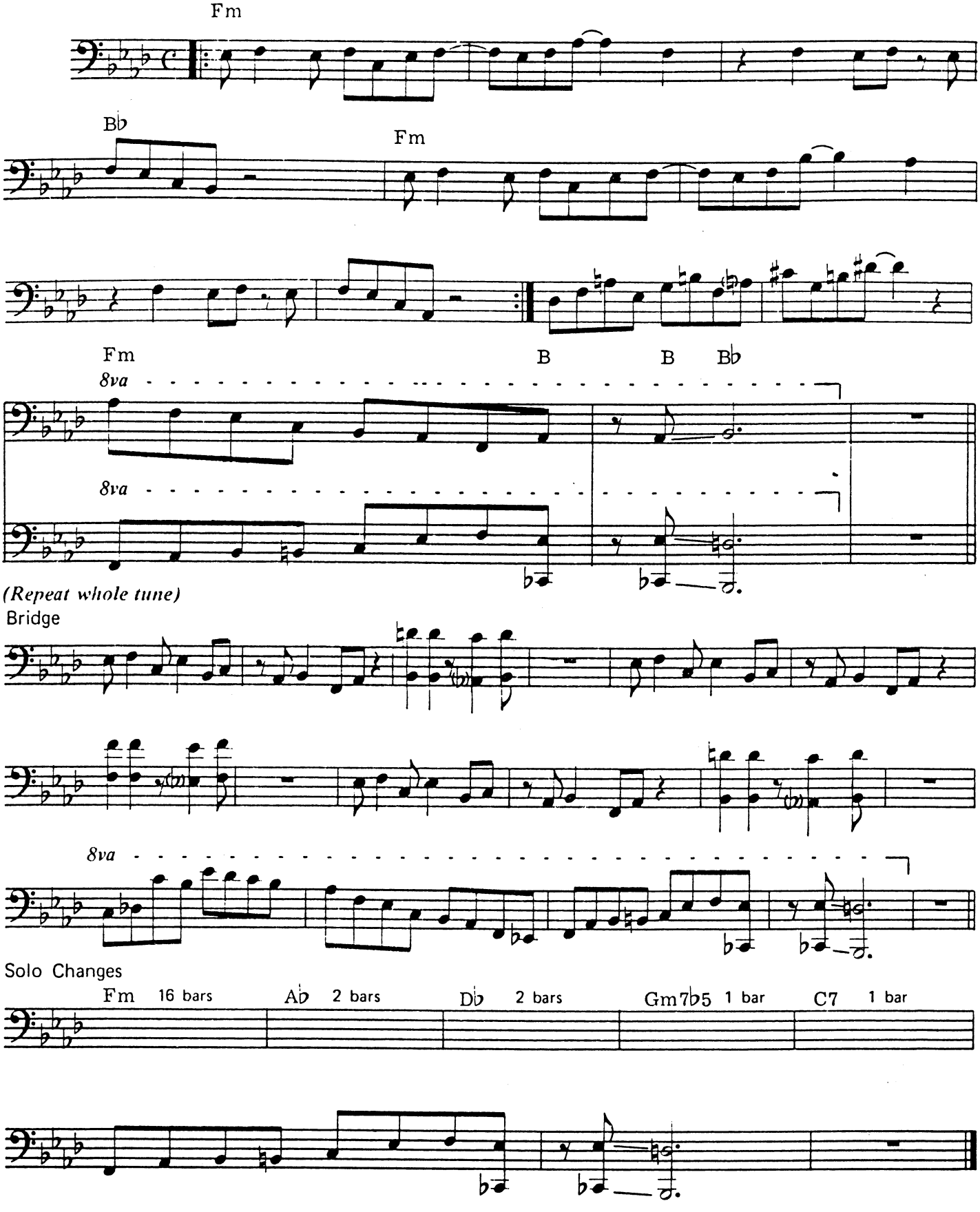
Changes

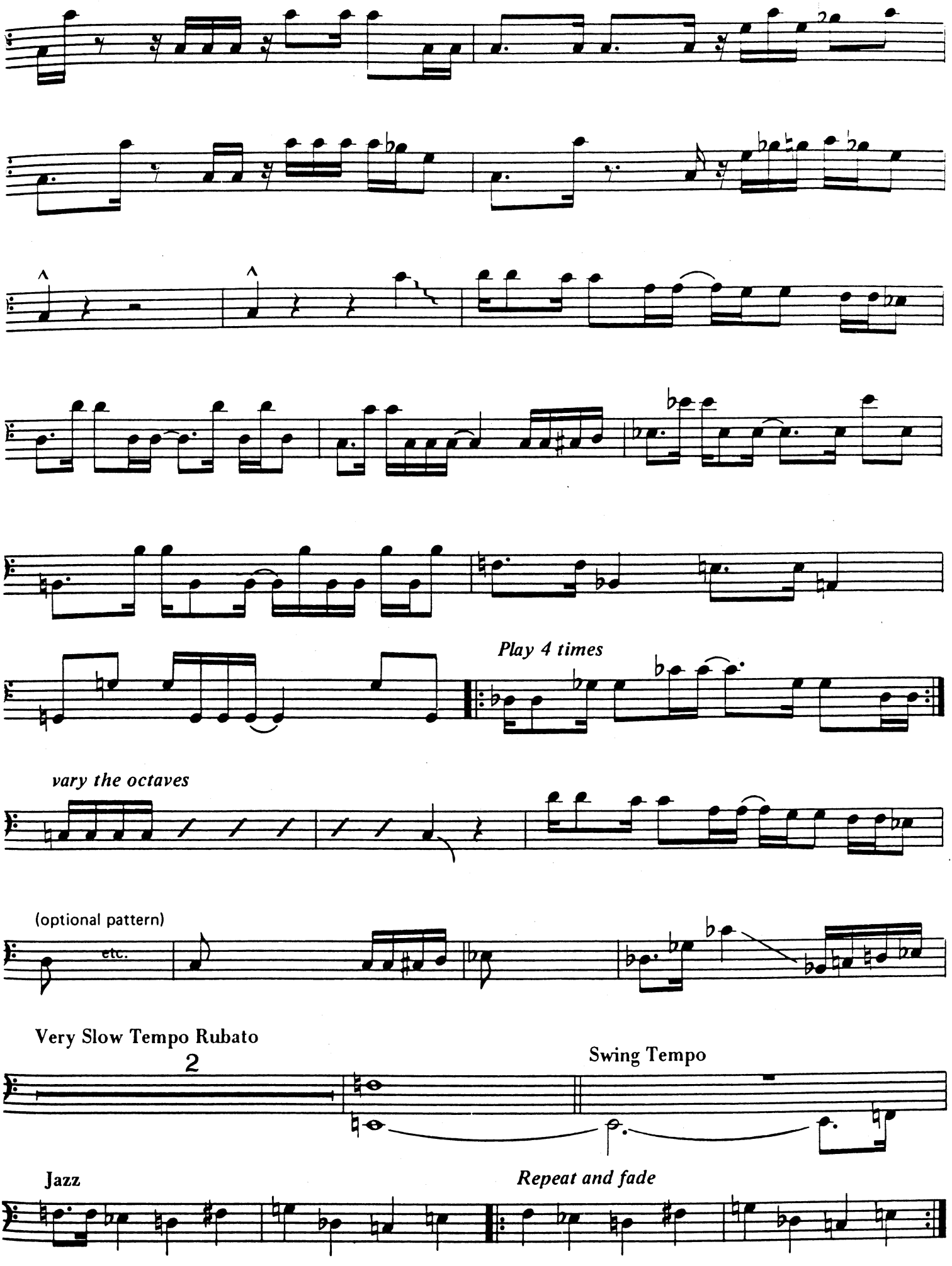
by CAROL KAYE
ASCAP

♩ = 200 half time feel

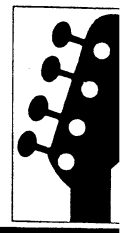


)GRAPHICAL SKETCH

Carol Kaye was born in Everett, Washington to musical parents. She has played and taught guitar since 1948. In 1960 Carol's studio career started to blossom. The "new" music that was becoming very popular needed a new bass sound. In 1965 Carol decided to switch from guitar to electric bass and provide that sound. She played mostly Rock & Roll record dates at first (The Beach Boys, The Mothers of Invention, Nancy Sinatra, Sonny and Cher), but soon began playing TV and film scores, as well as jingles. Some of the singers and groups she has worked with include: Ray Charles, Ed Ames, Hugo Montenegro, Nancy Wilson, The Lettermen, Lou Rawls, Glen Campbell, O. C. Smith, Petula Clark, The Supremes, The Miracles, and The Motherlode. Carol has also enjoyed working under the direction of: Hank Mancini, Lalo Schifrin, Michel LeGrand, Quincy Jones, Elmer Bernstein, David Grusin, David Rose, Stanley Wilson, Ernie Freeman, and many other fine arrangers and composers. Today, Carol is an active clinician, teacher and author with many published articles and columns to her credit, as well as her series of books covering bass technique, style, and ideas for bass lines.


Play 4 times
vary the octaves
(optional pattern)
etc.
Very Slow Tempo Rubato
2
Swing Tempo
Jazz
Repeat and fade

TRODUCTION

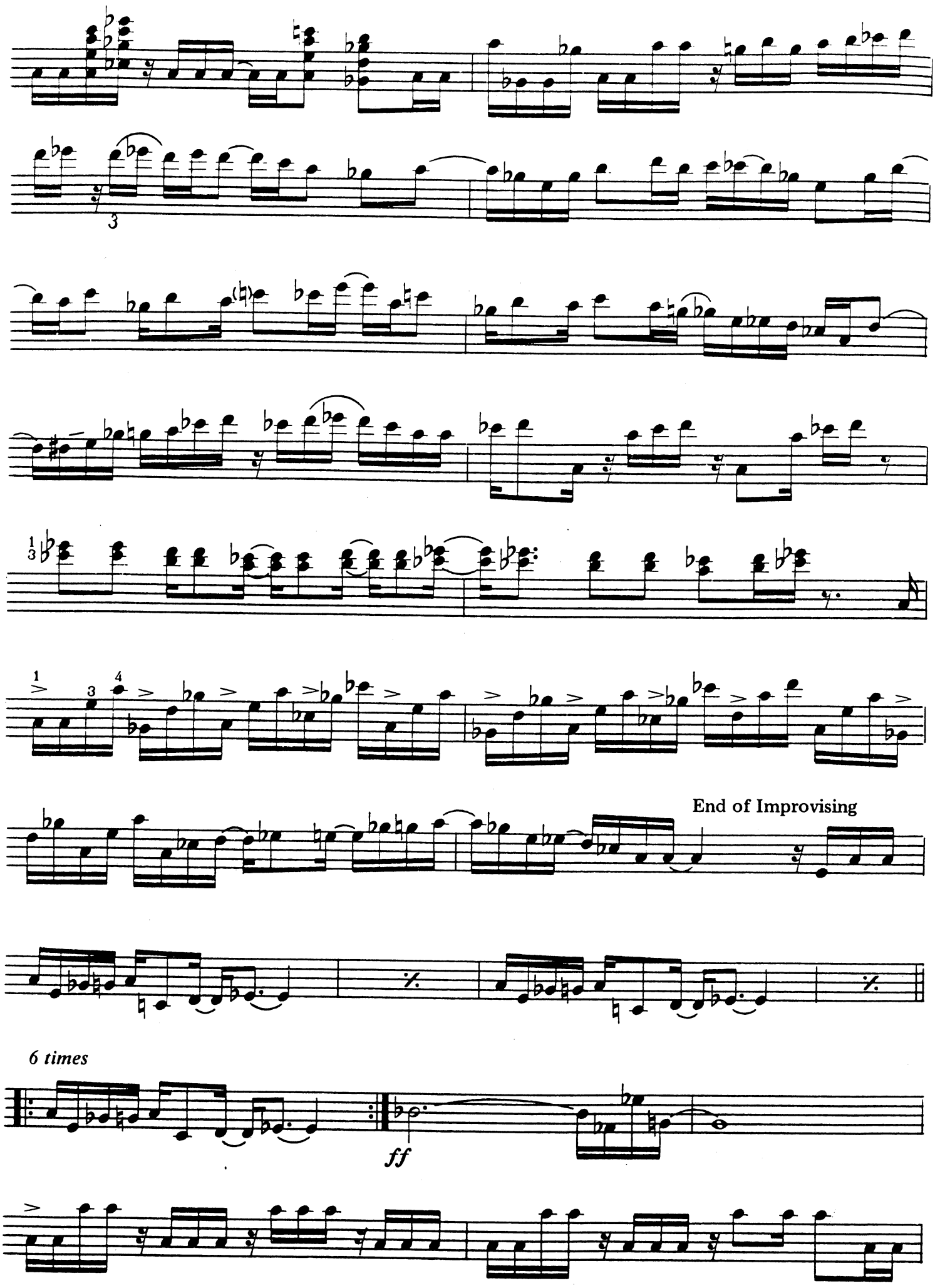


You'll find a little bit of everything for advanced study in this book — a basic chapter in reading, the latest "hip" lines, reading in 12/8 gospel time, exercise phrases (good for jazz improvisation), transcriptions of recordings to demonstrate rhythm-feel buildups, as well as sight-reading material and, last but not least, the complete bass part to Tommy Vig's arrangement of "The Days of Wine and Roses." This is the first and only time that a piece was written for, and performed by, an electric bassist as a soloist with a 76-piece symphony orchestra. The improvised parts are marked and were played alone. The main purpose of performing in this particular instance was to open up the possibilities of soloing. It's fun to find new capabilities of applying different techniques and roles on this electric "board."

Tempos are not marked as a rule; this is more of an idea and reading book than an actual method. For more technique study, I recommend HOW TO PLAY THE ELECTRIC BASS or my ELECTRIC BASS CASSETTE COURSE.

It's fun to listen to all the very fine bass players. I hope that this book will enable everyone to enjoy the playing styles of yesterday and today.

Carol Kaye


End of Improvising
6 times
ff

READING IN THE BASS CLEF

Most professionals take sight-reading for granted — "yours truly" is no exception. However, through teaching one becomes aware of the reading problems that students experience needlessly. I learned to read under pressure while doing studio work, and although it was tough, there were many "shortcuts" I learned that can be passed on to you to make reading fun and easy.

To familiarize yourself with the fundamentals of notes and timing, refer to books such as "Easy Electric Bass" and "Electric Bass Technique." Fundamentals such as quarter notes, the names of notes and where they are on the instrument, ties, dots, flats, sharps, naturals and key signatures, should be practiced from one of the many books on the market. One problem that arises when you start this learning process is how to keep boredom from striking. Boredom precedes a state of mind that stops one from learning, thereby causing the student to feel that it is very difficult to learn how to sight-read.

If you learn a few notes on the bass, you can find other notes around them by referring back to the known notes. If the second note looks higher than the first, it is higher in pitch, and so on for the lower notes.

One should get in the habit of writing beat lines (to pat your foot on) rather than writing in all the intricate 1-e-an-a garbage (studio musicians do this to aid reading). In 4/4 time, any note with a downbeat marking is played when your foot pats down. Any other note is played when your foot is in the air — it's as simple as that. You aim for the downbeats. Intricate meter (timing) patterns should be memorized (like learning the times tables). Sixteenth-note patterns are figured out in double time (8/8). Instead of four beats to each bar (4/4 time), you play as if there are eight beats to the bar. Any pattern that has double beams (sixteenth notes) indicates a double-time (8/8) feel and should be felt in that time to begin with.

To go about finding notes on the bass, a little knowledge of the basic scale is necessary. At first, I actually wrote the names of the notes above the staff to assist me. However, you really start learning more quickly by reading "fun" patterns and relating one note to another. Scales tend to inhibit your creative ear.

By writing downbeats in your music, you immediately become involved with the "feel" of meter — coordinating your foot and eyes with the music. If you write in the mechanical countings (1-e-an-a, etc.), you may get stuck reading the numbers rather than looking at the notes.

Other tricks of reading involve scanning the notes and aiming for the downbeats which are used for reference purposes in meter. When music is copied or engraved, it is mathematically spaced so that the eye follows the logical downbeats of the notes. You can usually find the downbeats by the way eighth and sixteenth notes are lumped together by a common beam. Usually the first note of the connecting beam is the downbeat. The only exception is when a rest comes first.

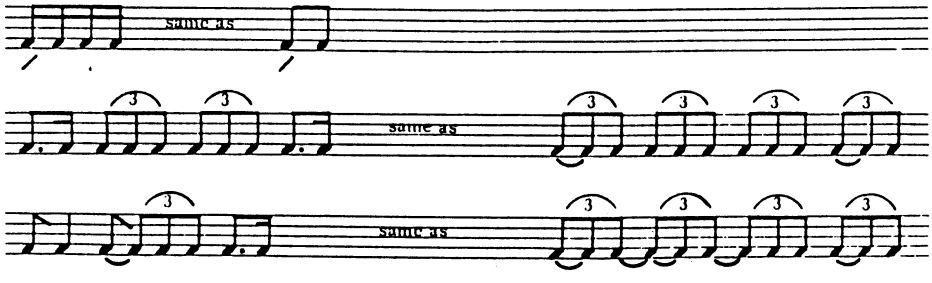
Remember that sixteenth notes indicate an 8/8 (double-time) feel. Meter (timing of notes) is either in 2 or 3 (each beat divisible by 2 or 3) in all music. The only time that music is written incorrectly is in 3, meaning triplets. That is, when you see dotted eighths and sixteenths mixed in with triplets, the music is played in triplet form (in 3), but written incorrectly to make it easier to read.

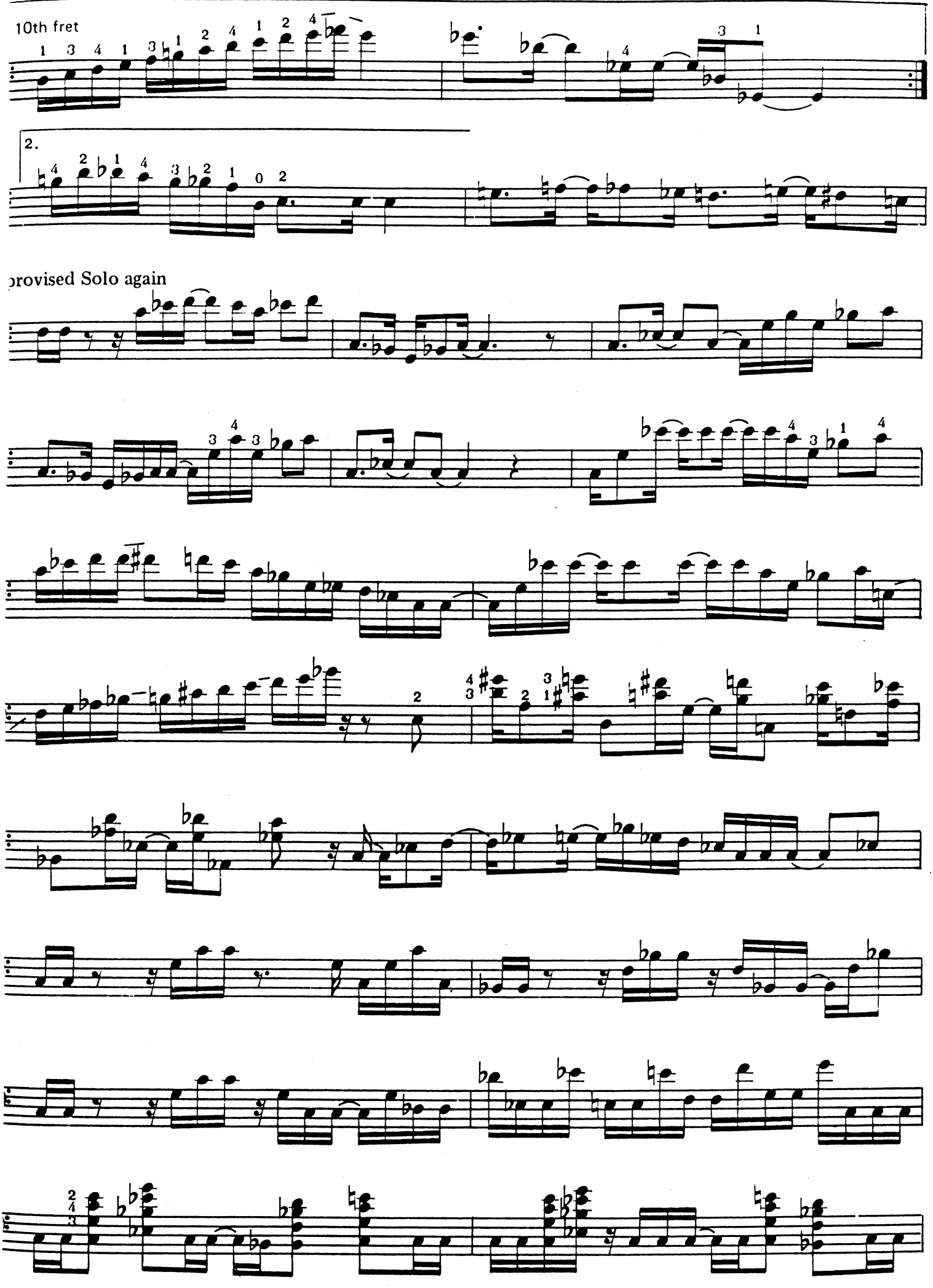
As you learn to read notes, several guides may be helpful to you, such as visual recognition of octaves, learning the bottom, middle and top staff-line notes, ledger-line notes, commonly used notes (C, F, G, A, etc.), as well as relative notes (C to D, A to G, etc.). Try to avoid tricks such as F-A-C-E spells FACE — this has no meaning to music and detours you from actually reading, much like marking "1-e-an-a" to meter rather than feeling the beat.

It is not essential to be able to sight-read in order to play good music. A good ear is important for learning bass lines from records and following chords to new tunes. But, if you would like to be a well-rounded musician and have doors opened for you (whether it be for fun or money), you must be able to read. Attitude is very important. If you find yourself getting bored or forcing yourself to practice when a mental block appears, this negative feeling will prohibit you from the fun of discovering the little tricks of reading. Take a break, come back later and study making sure you have absolute quiet. BE SURE TO KEEP YOUR EYES ON THE MUSIC. Even though you will memorize a short pattern very quickly, you learn to read by way of "osmosis," for familiar patterns will be recognized in new situations and you will be reading in a short time. This is the quickest, easiest and best way to learn how to sight-read.

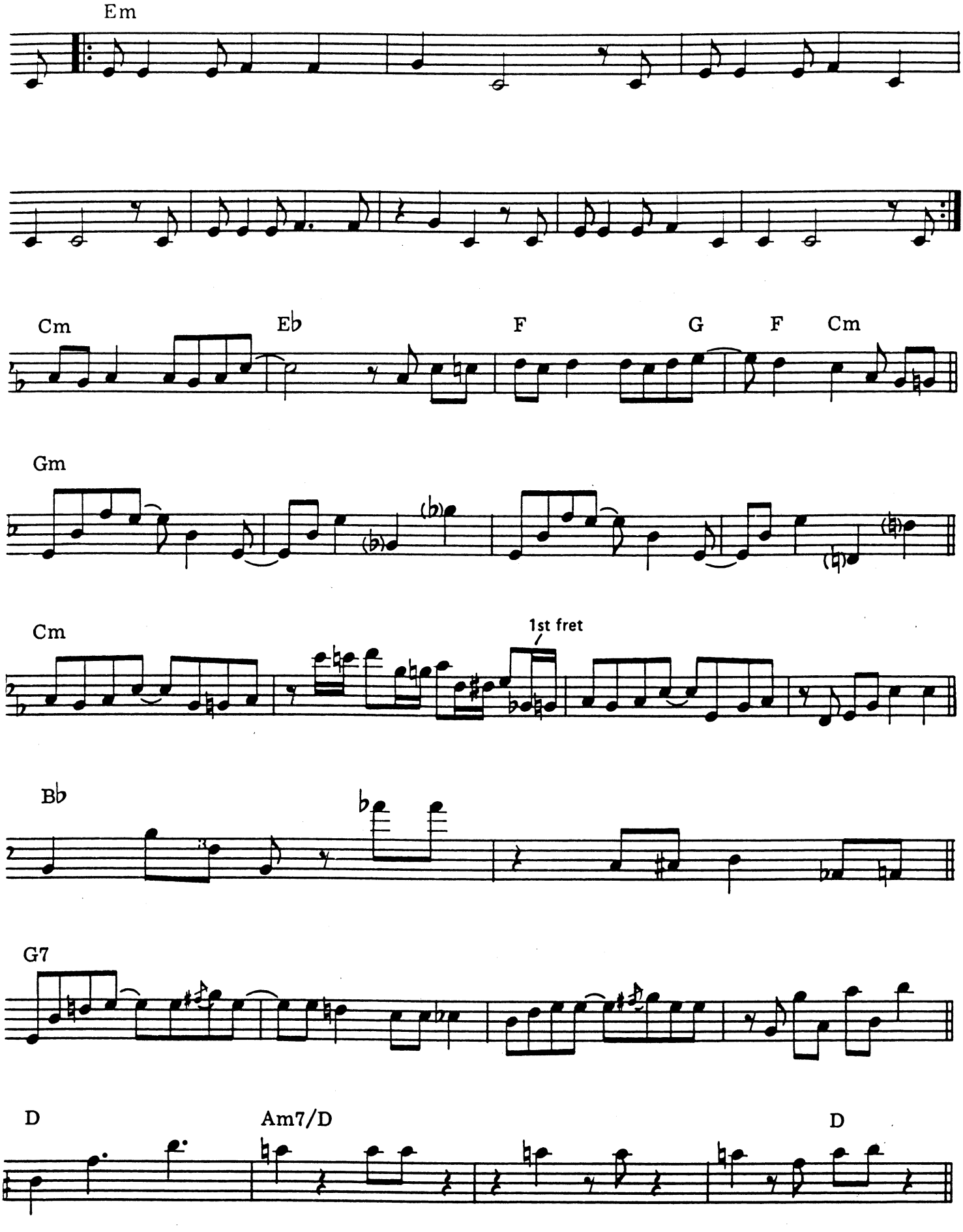
Attempt to write down any recorded bass lines that you particularly like. By writing, you also learn to read. Every chance you get to read arrangements, jump in and do it. It's surprising what you can learn under pressure.

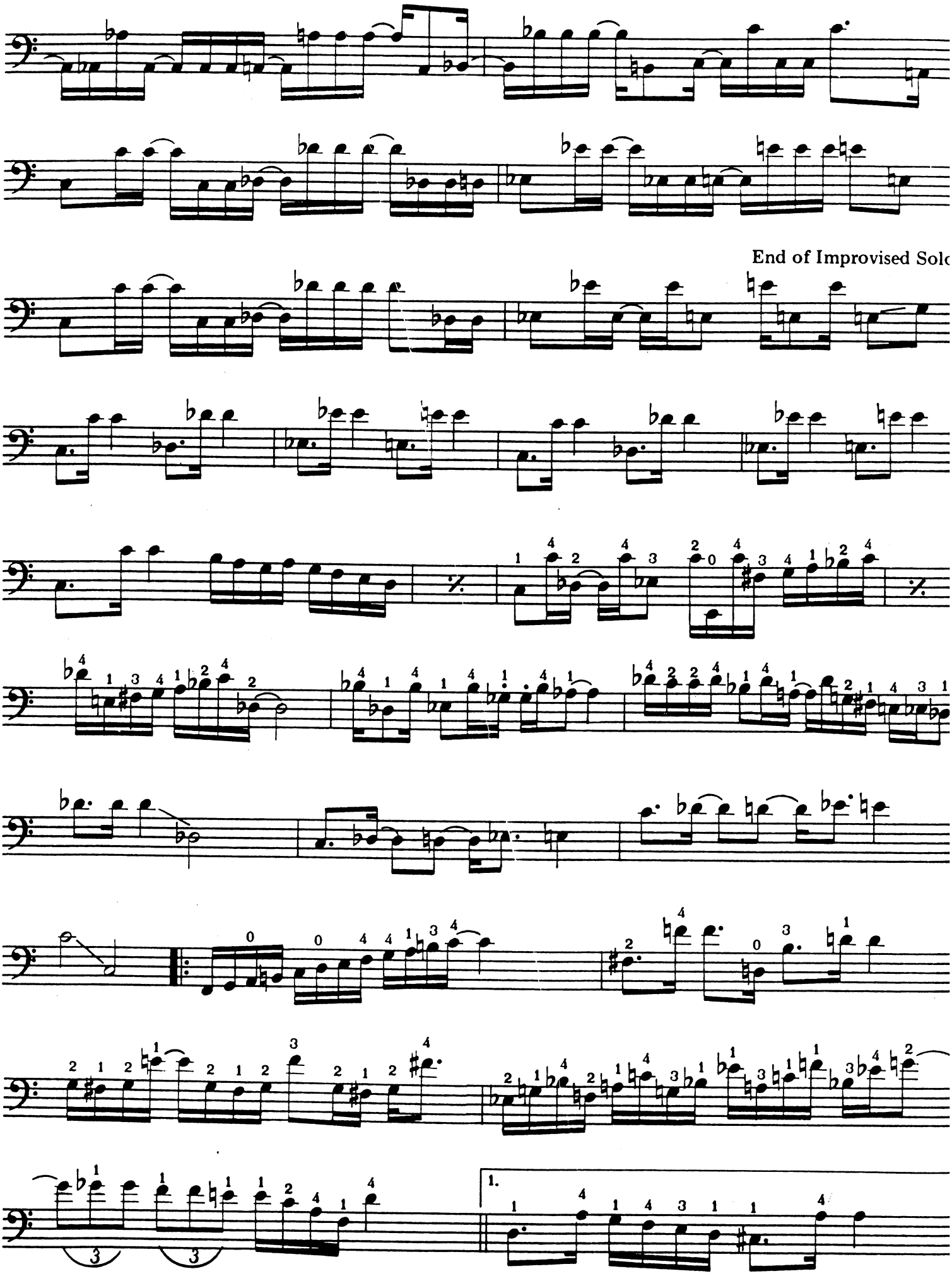
Examples:

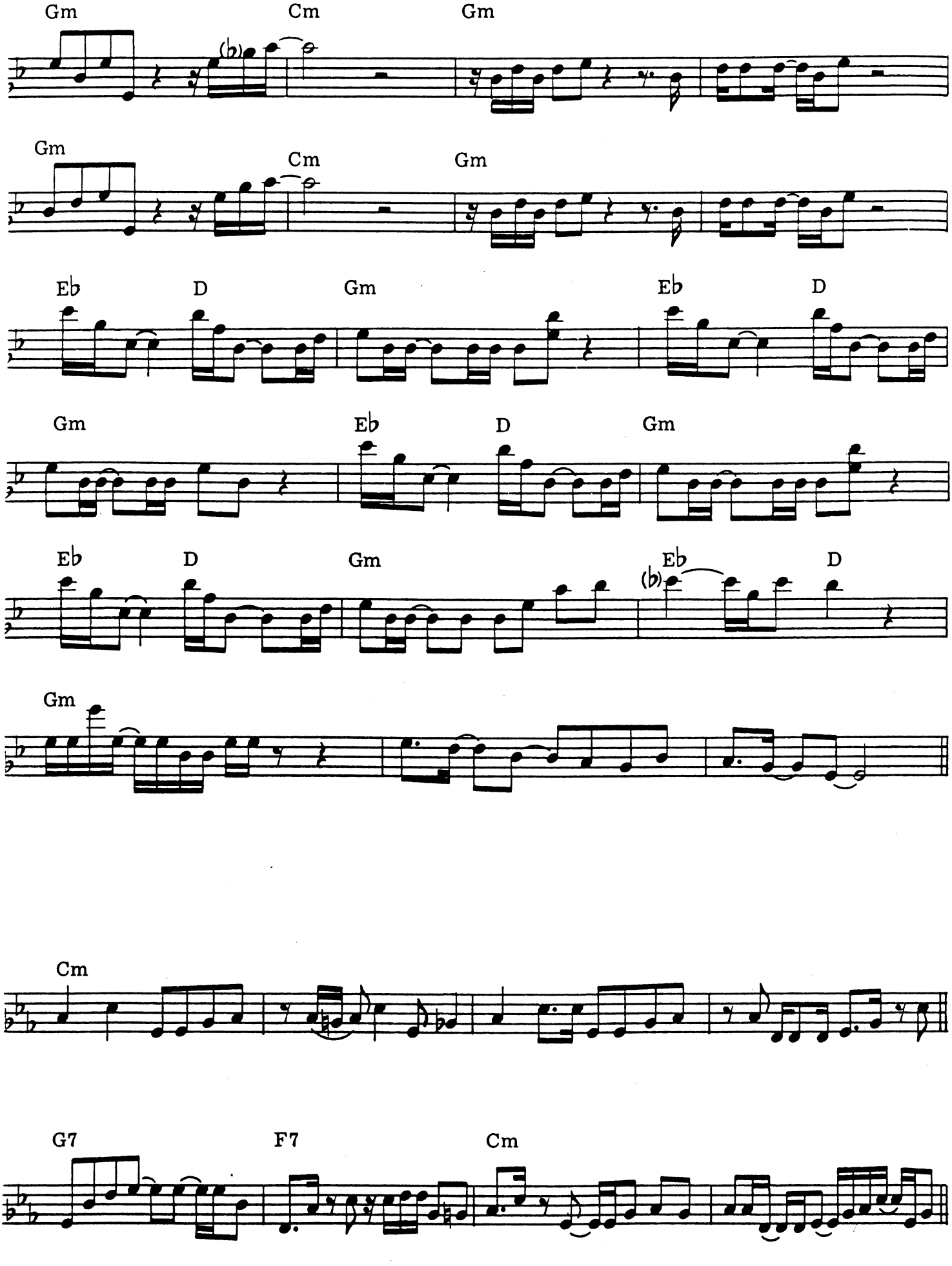


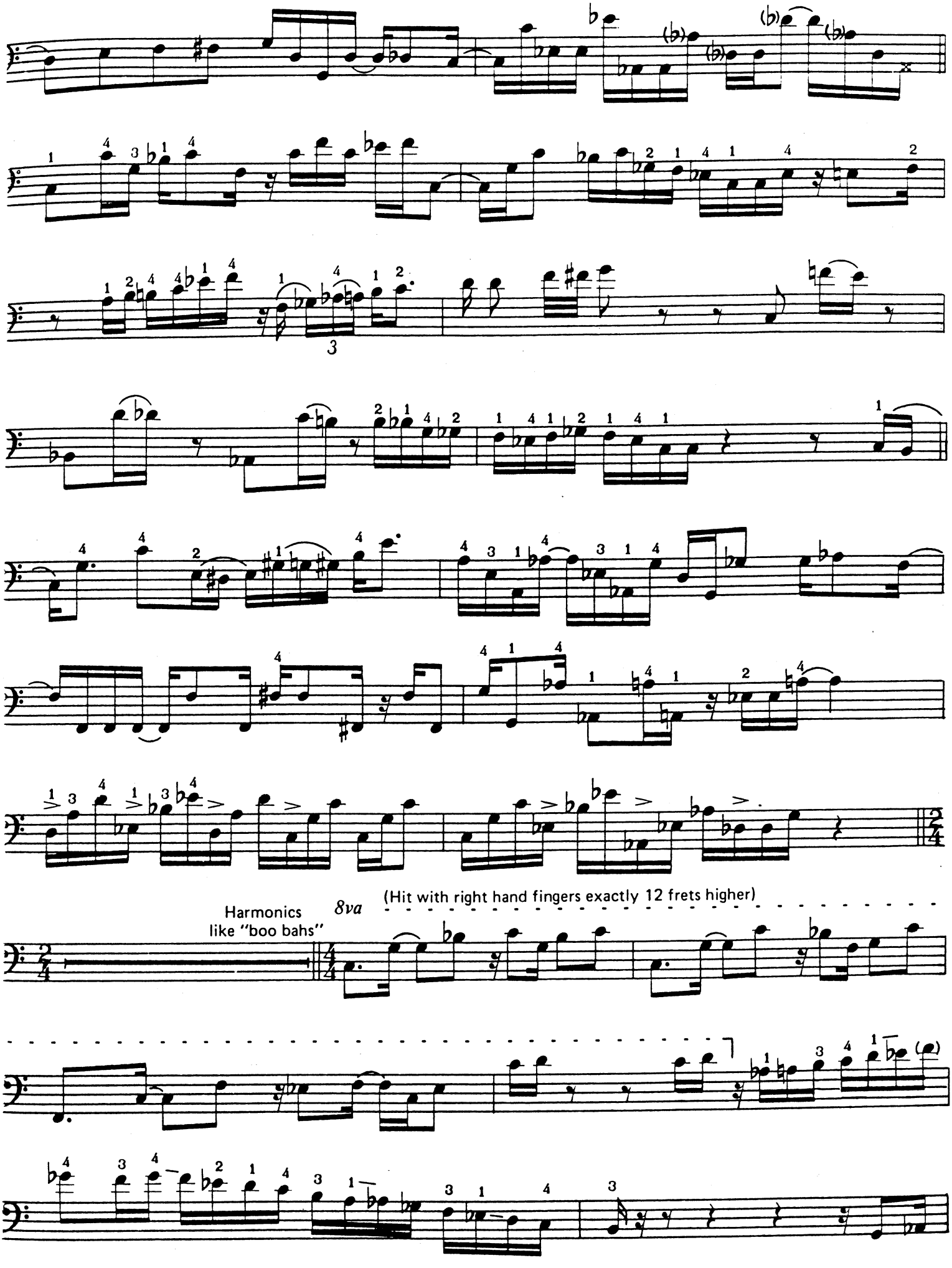

10th fret
2.
provised Solo again

VARIOUS LINES




End of Improvised Solo
1.


Gm
Cm
Gm
Gm
Cm
Gm
Eb
D
Gm
Eb
D
Gm
Eb
D
Gm
Eb
D
Gm
Eb
D
Gm
Cm
G7
F7
Cm


Harmonics
like "boo bahs"
8va
(Hit with right hand fingers exactly 12 frets higher)

F7 or Fm

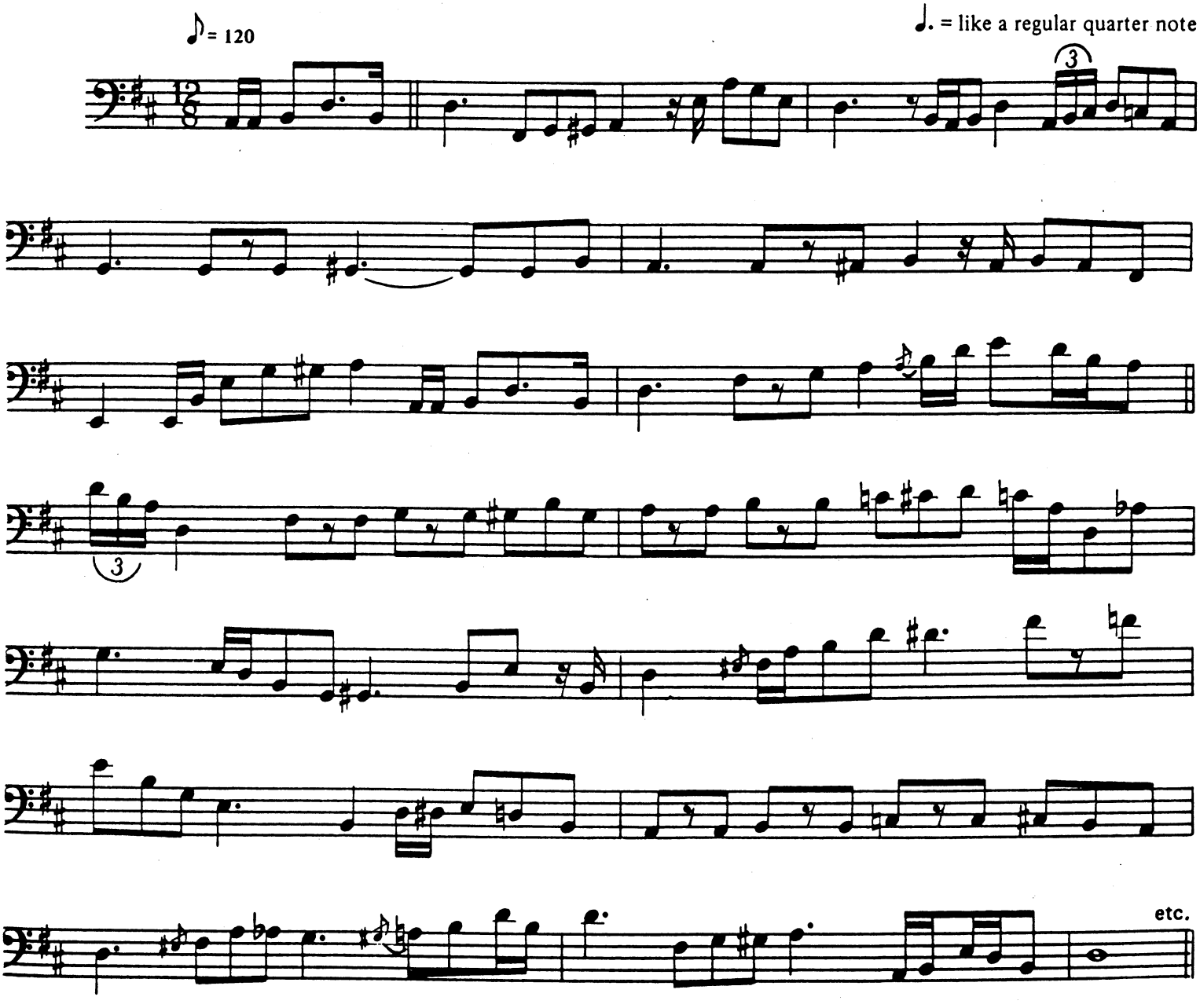
C

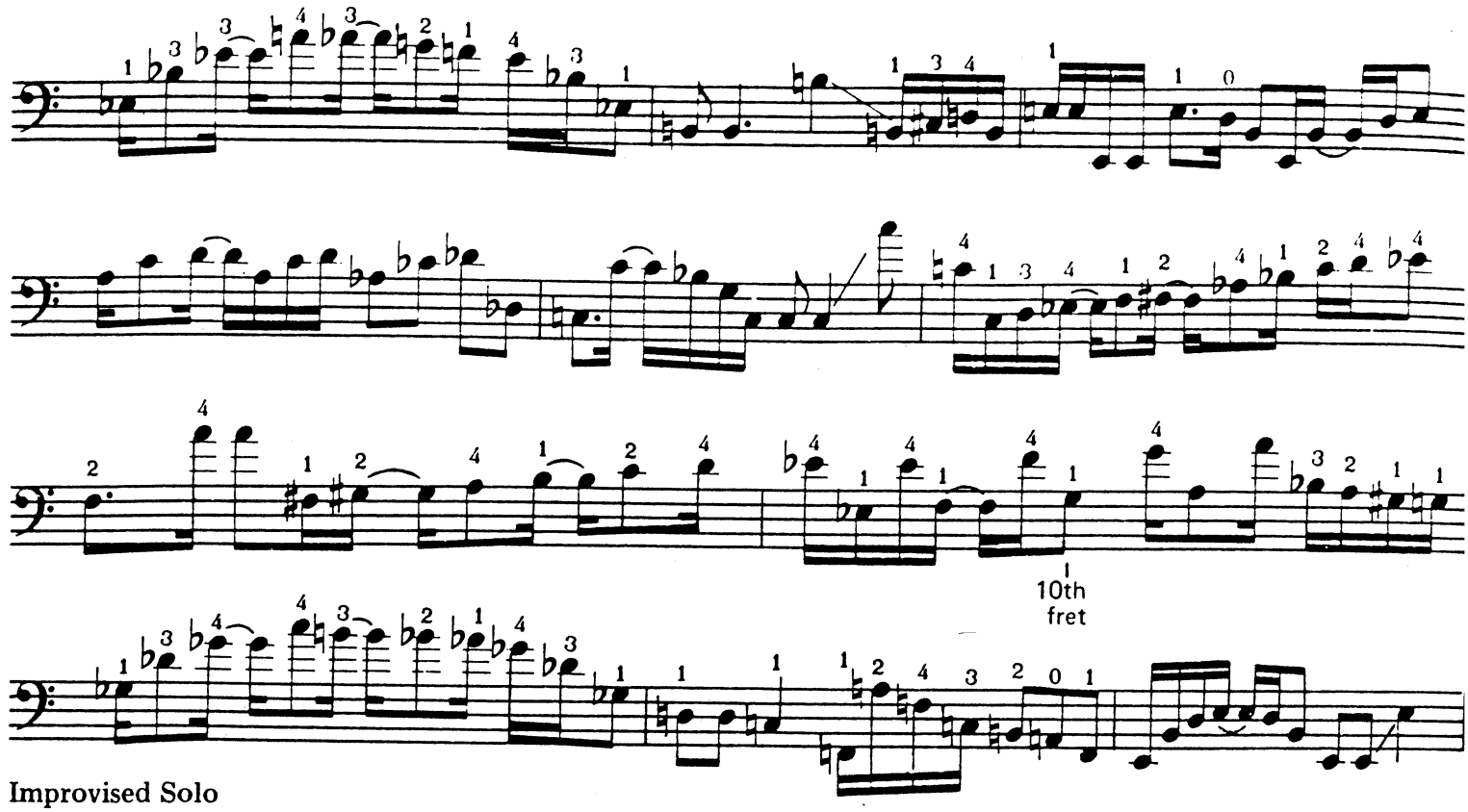
Fm or F7

SLOW GOSPEL STUDY IN 12/8

♪ = 120

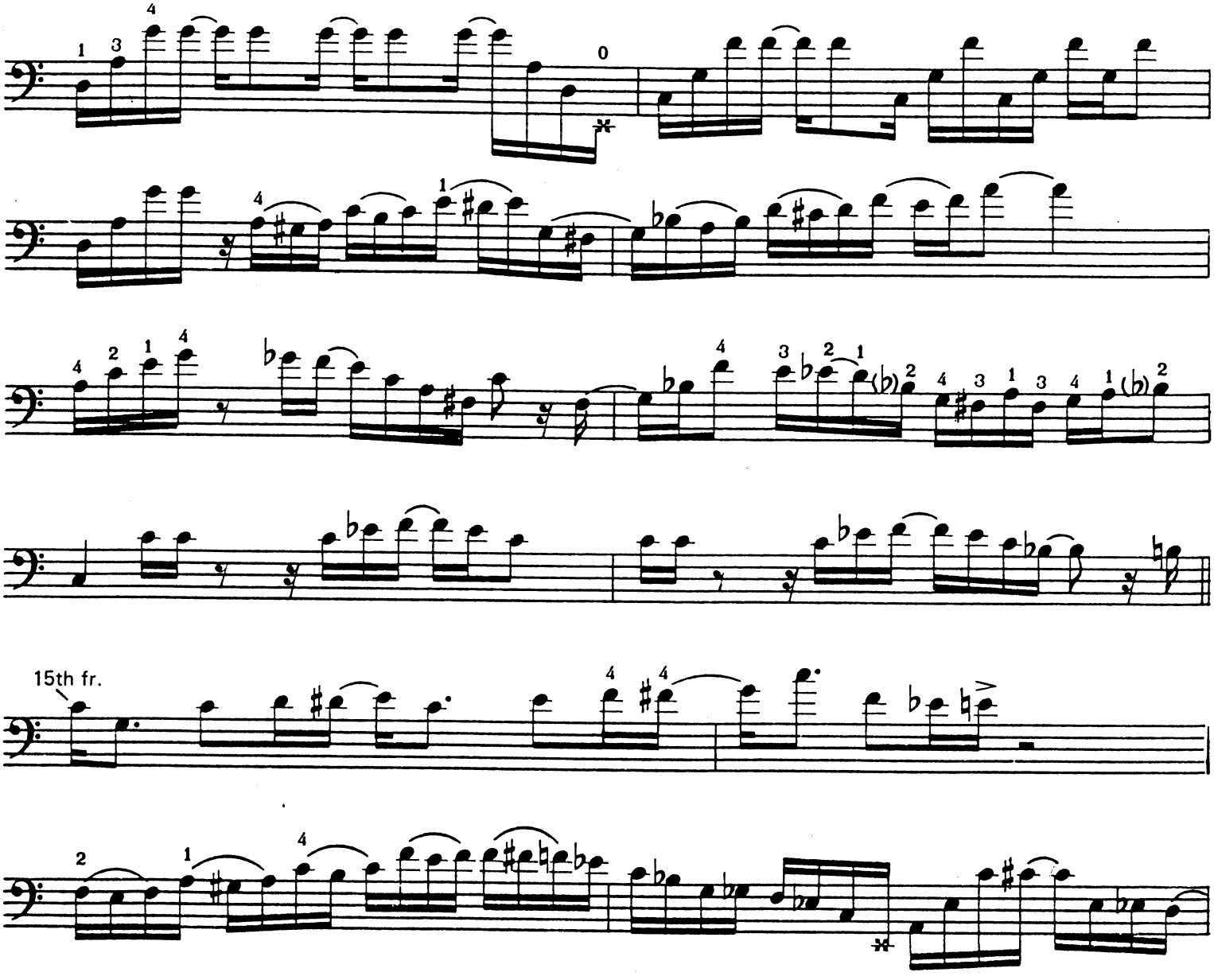
♩. = like a regular quarter note





10th fret

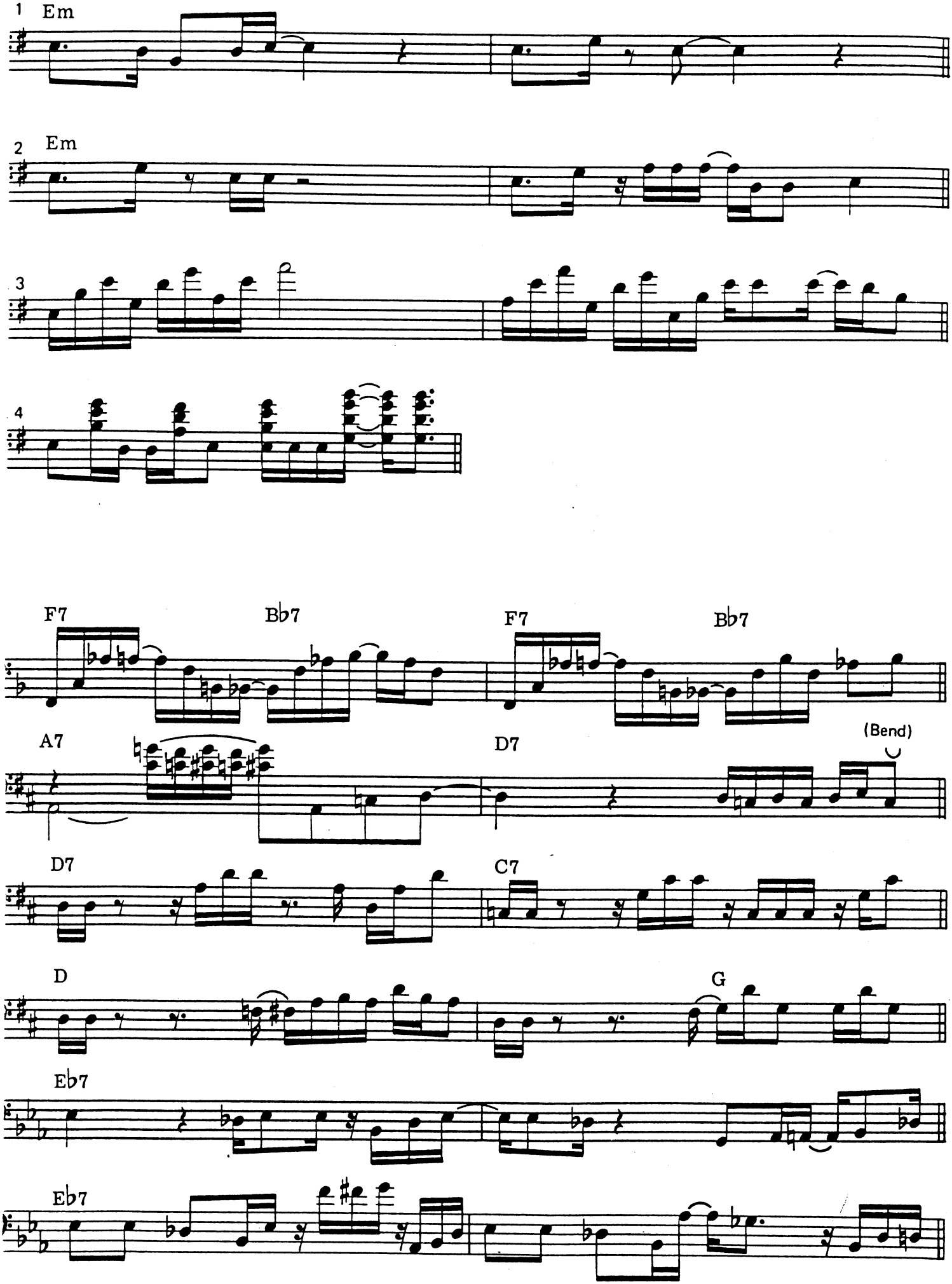
Improvised Solo

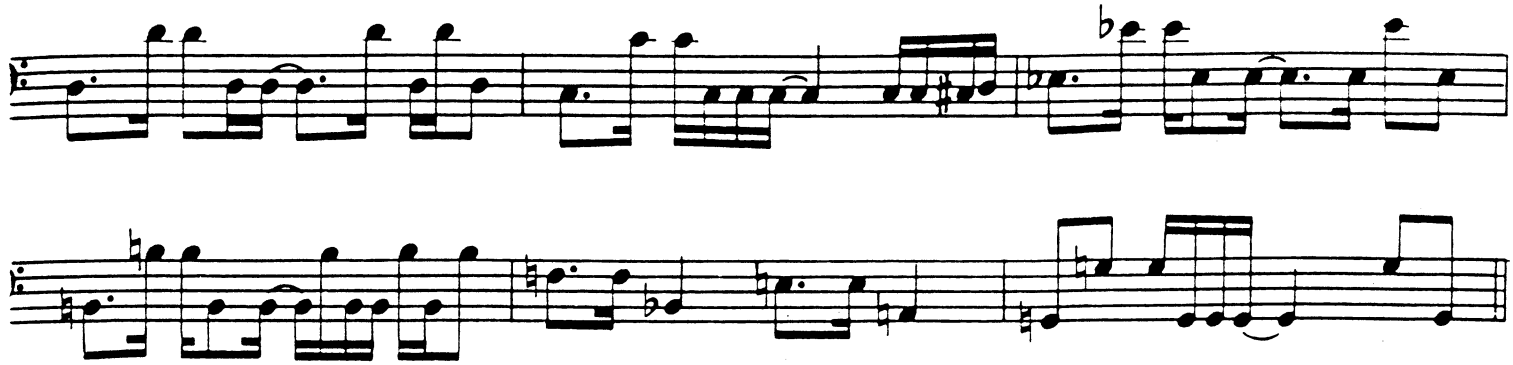


15th fr.

MORE "HIP" LICKS

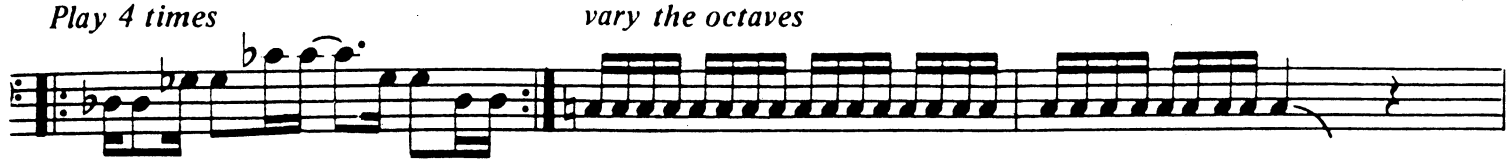
("New Centurion" Licks)





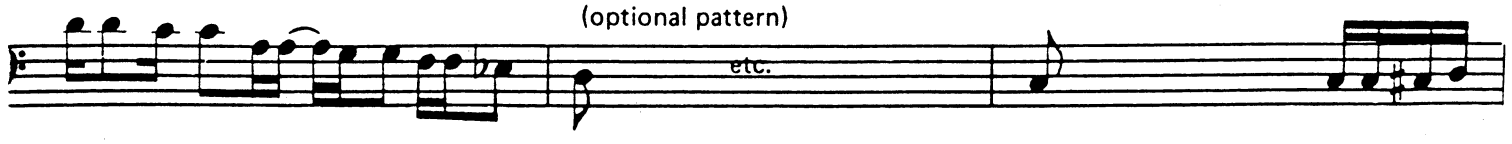
Play 4 times

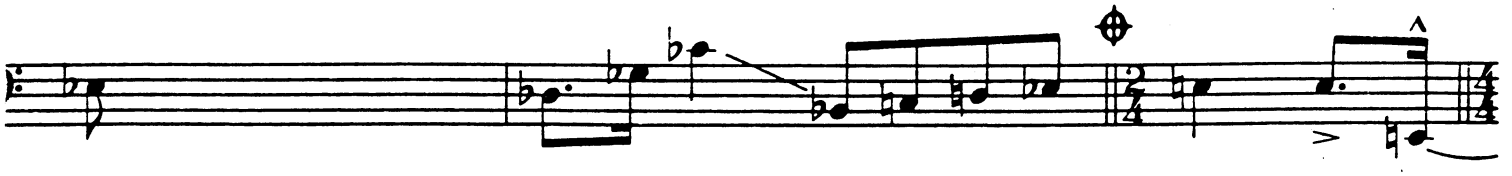
vary the octaves



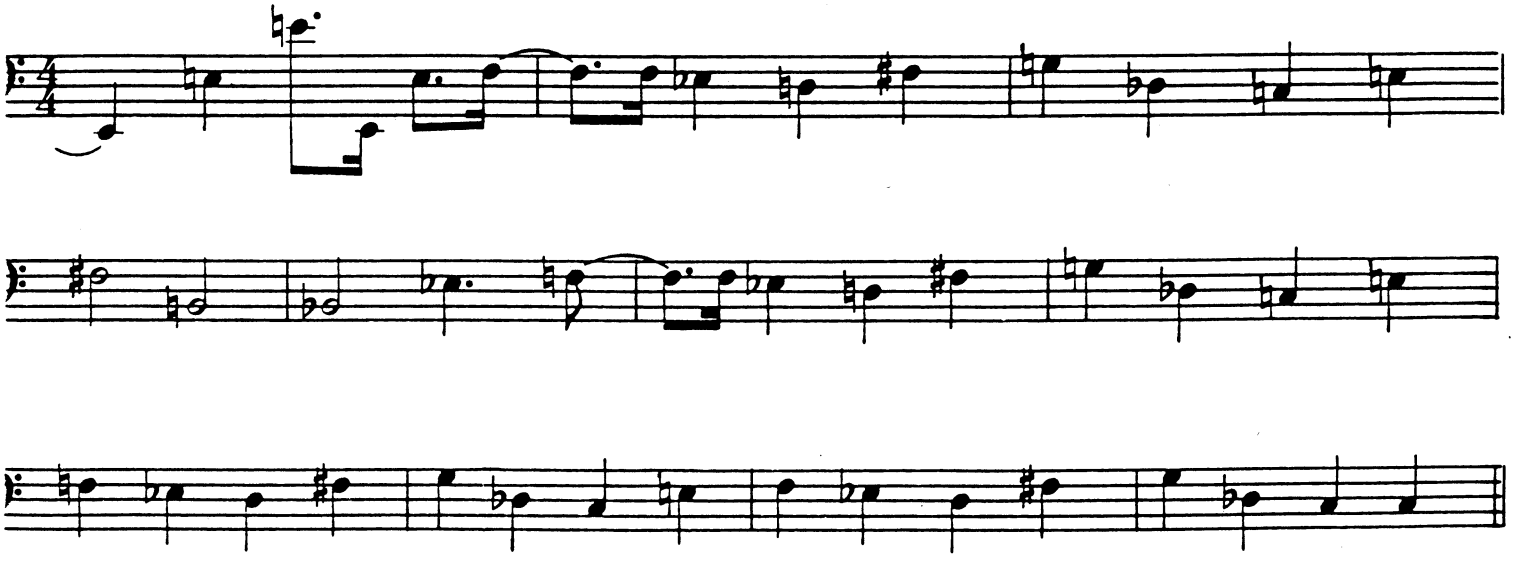
(optional pattern)

etc.

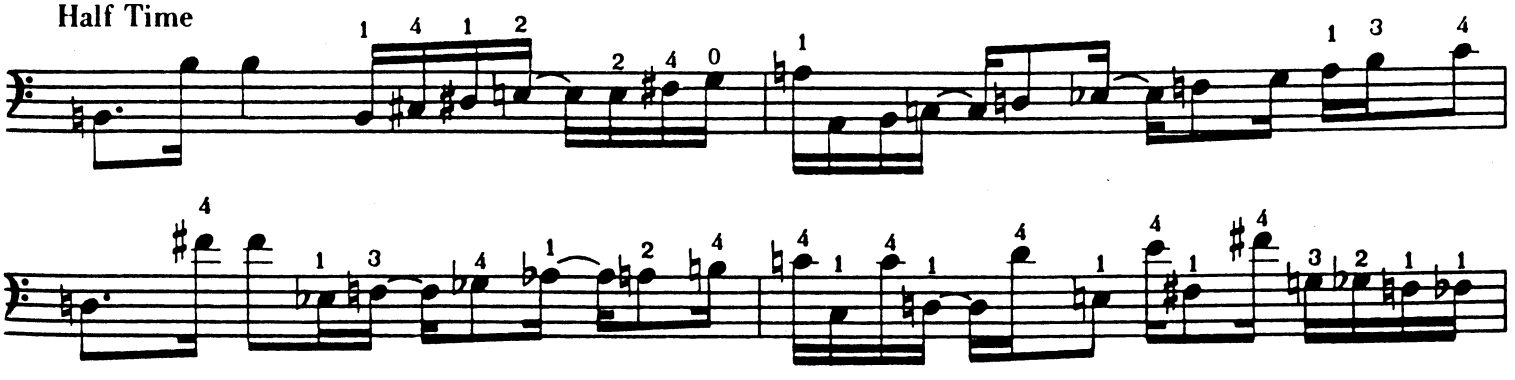


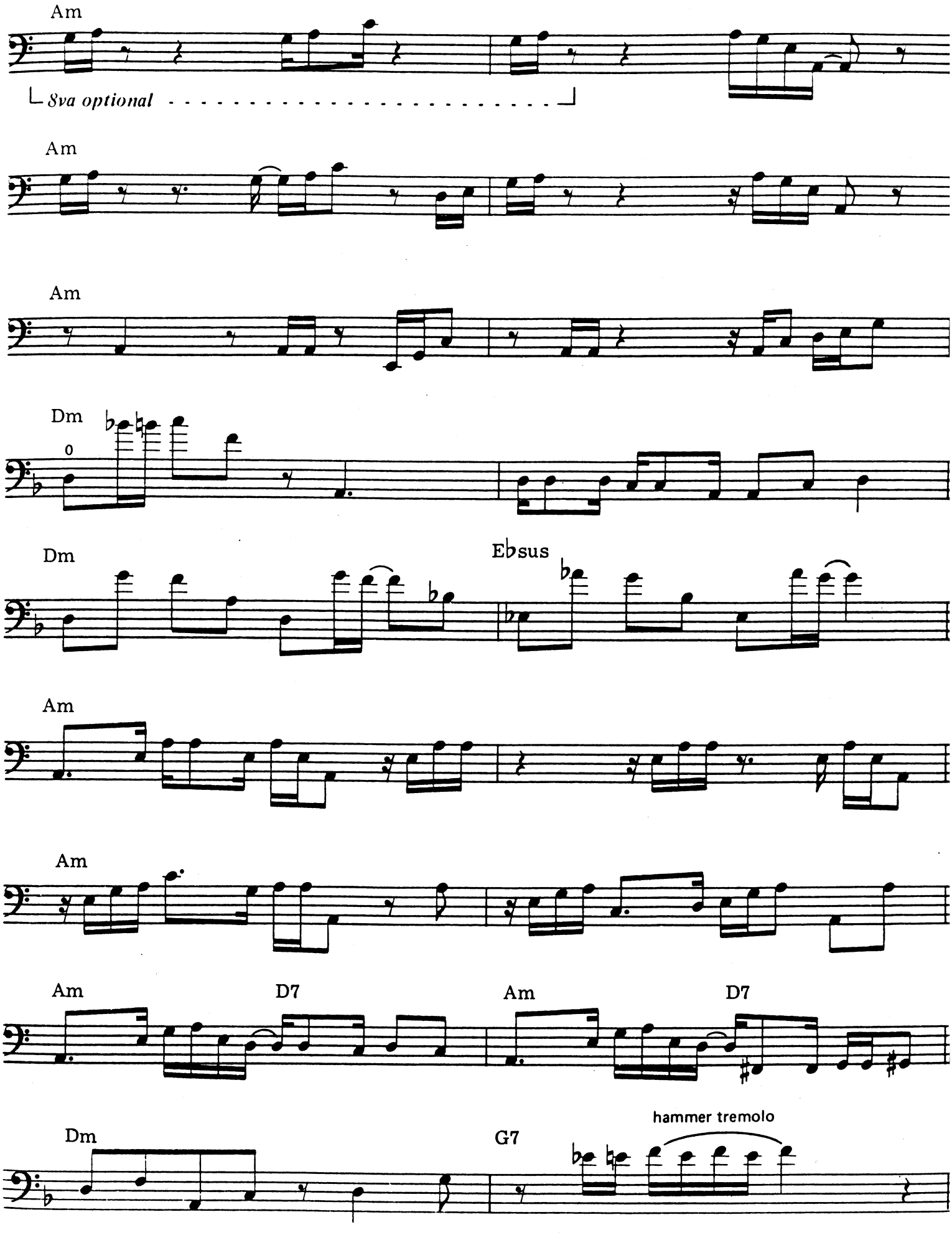


Double Time – Jazz



Half Time




Am
8va optional
Am
Am
Dm
0
Dm
Ebsus
Am
Am
Am
D7
Am
D7
Dm
G7
hammer tremolo

The Days of Wine and Roses

Fender Bass
performed Jan. 1973 with L.A. Symphony Orchestra)

Gravely ♩ = 76

Arr. by Tommy Vig

4

gliss.

Faster Tempo Boogaloo

(Drums) 3

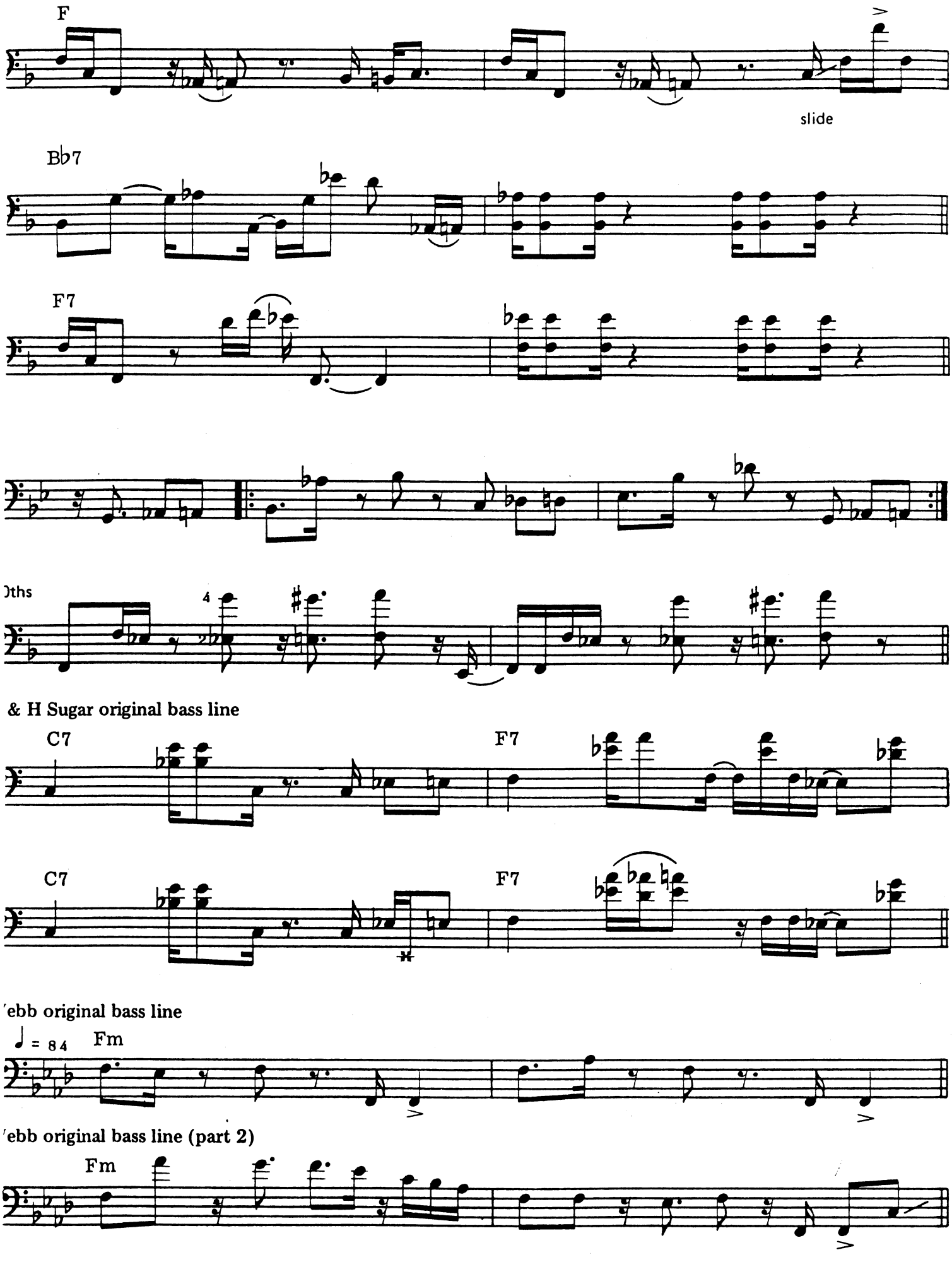
♩ = 110+

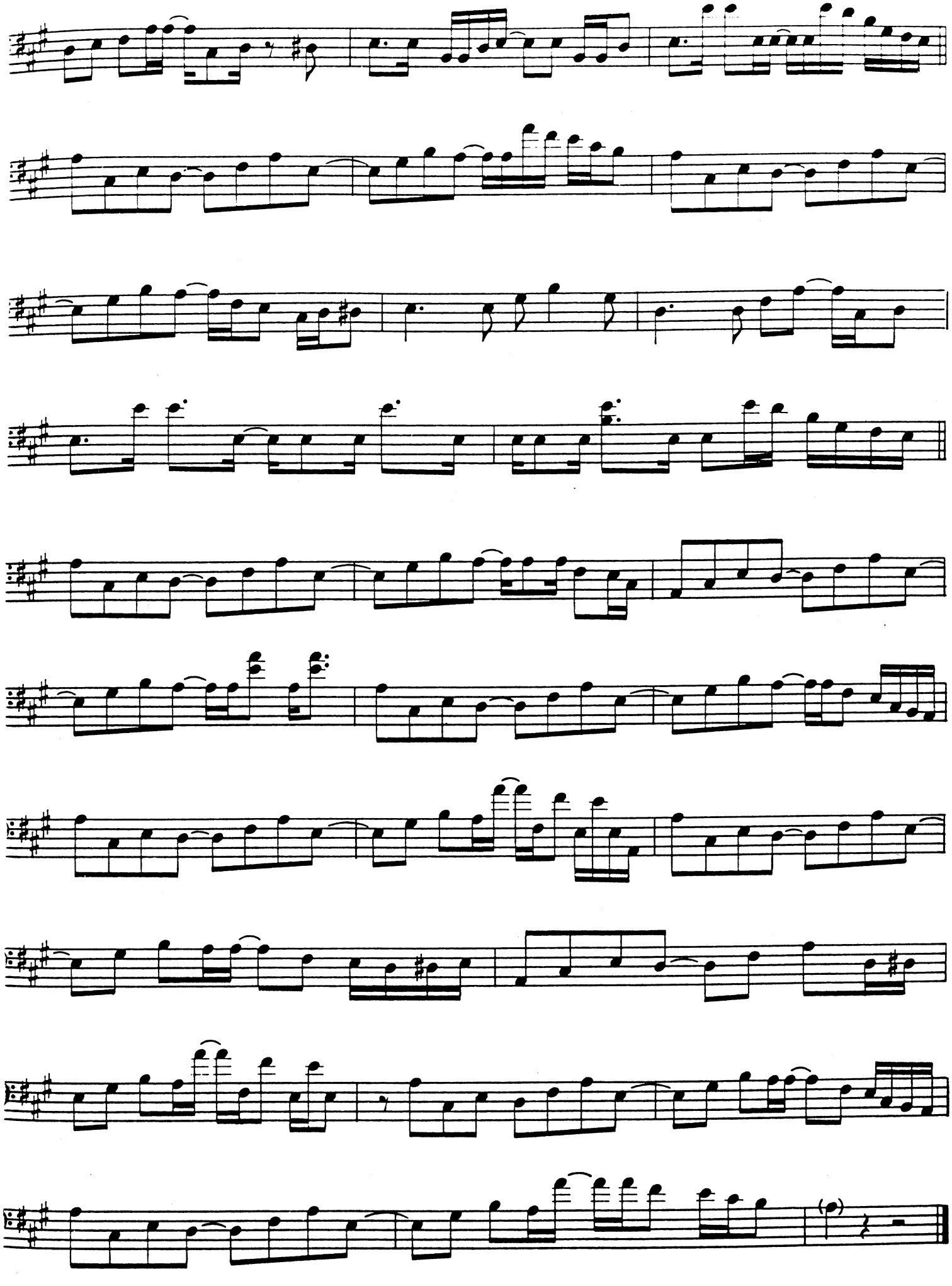
lo Fender
adenza

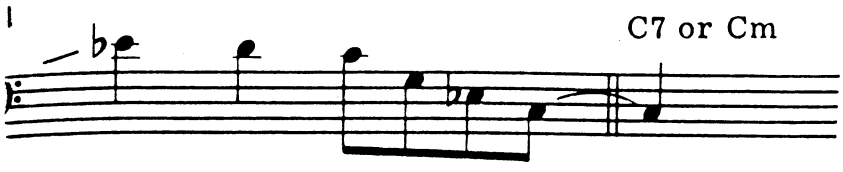
Play 6 times

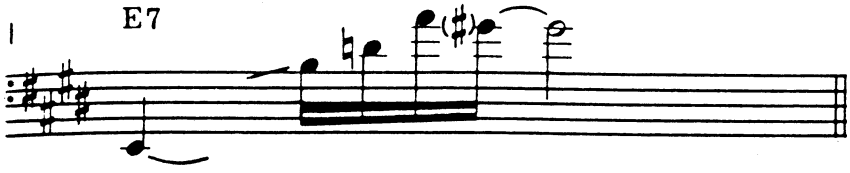
ff

A Little Sly, Herbie and Carol

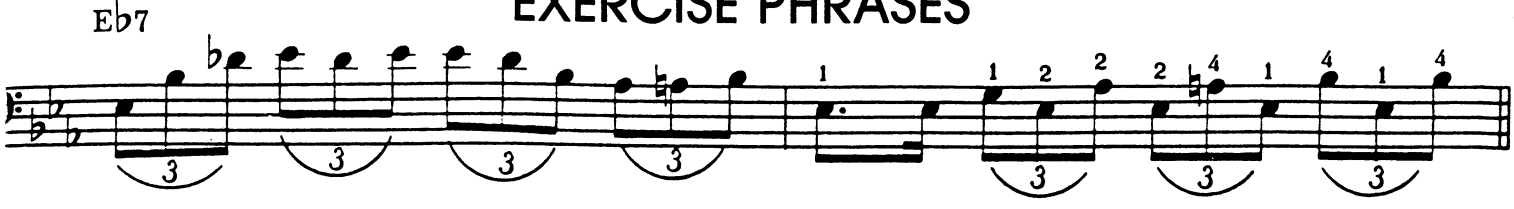


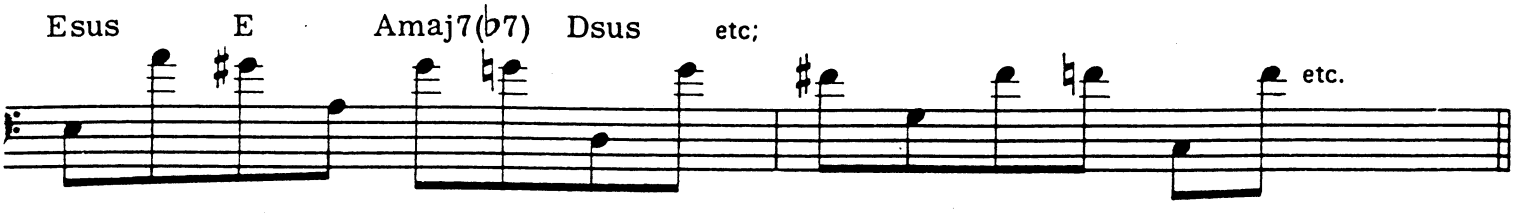


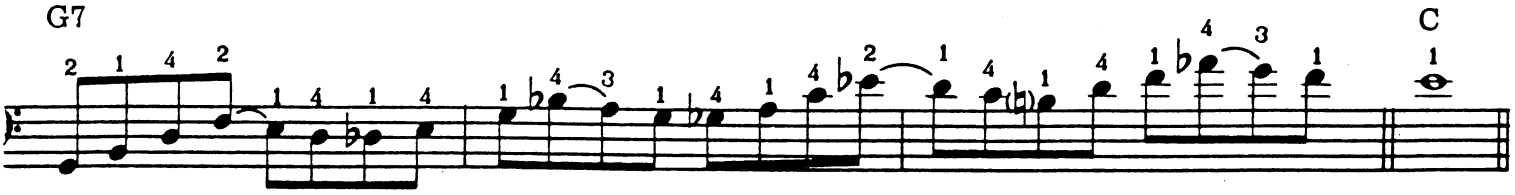


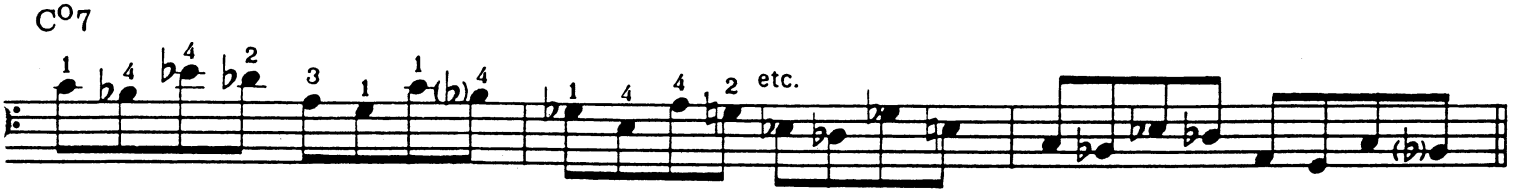


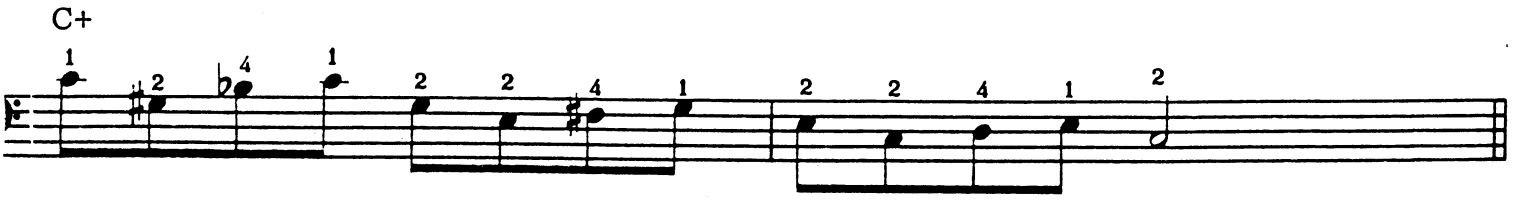
EXERCISE PHRASES

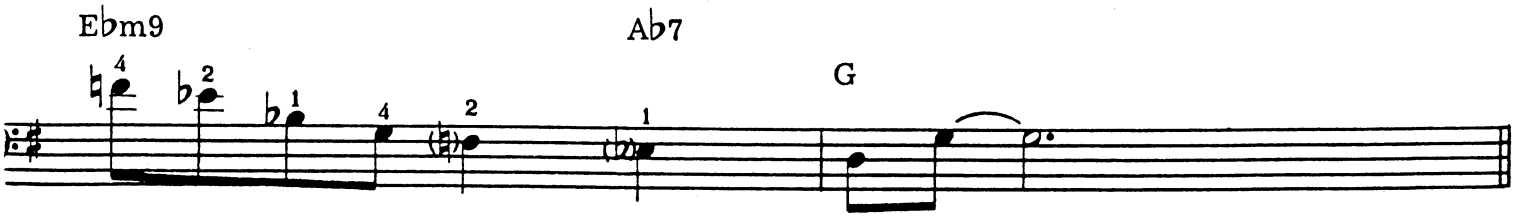


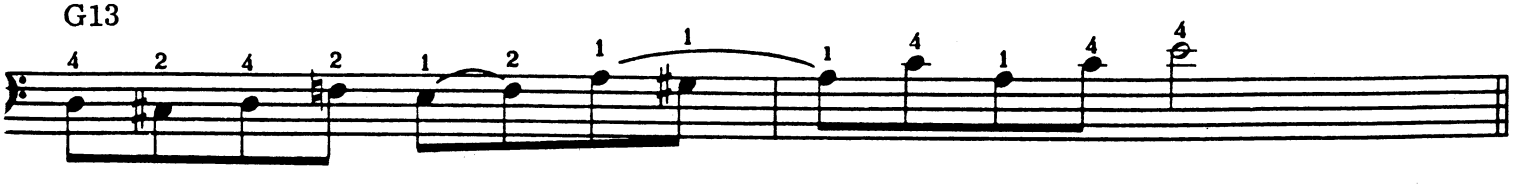




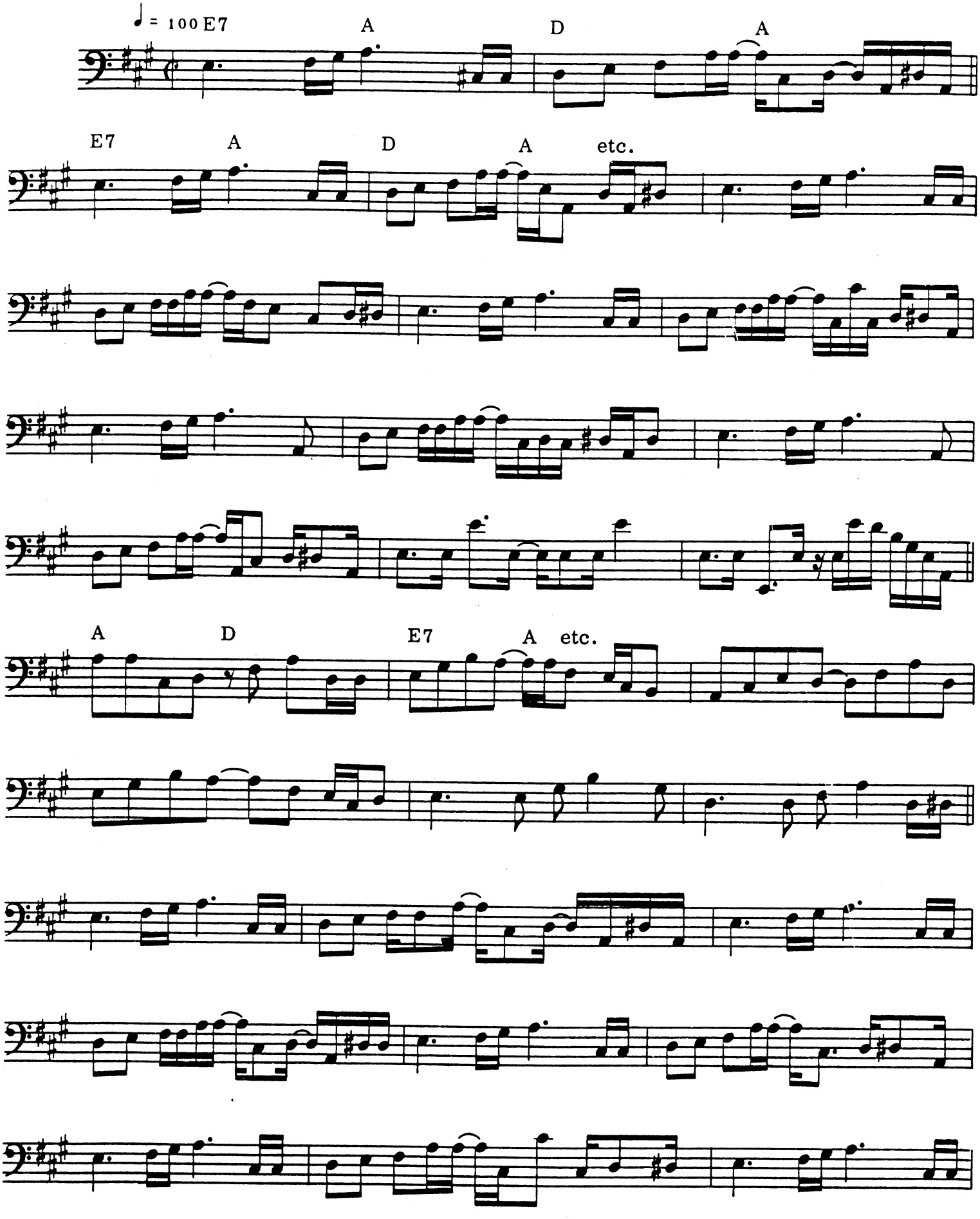




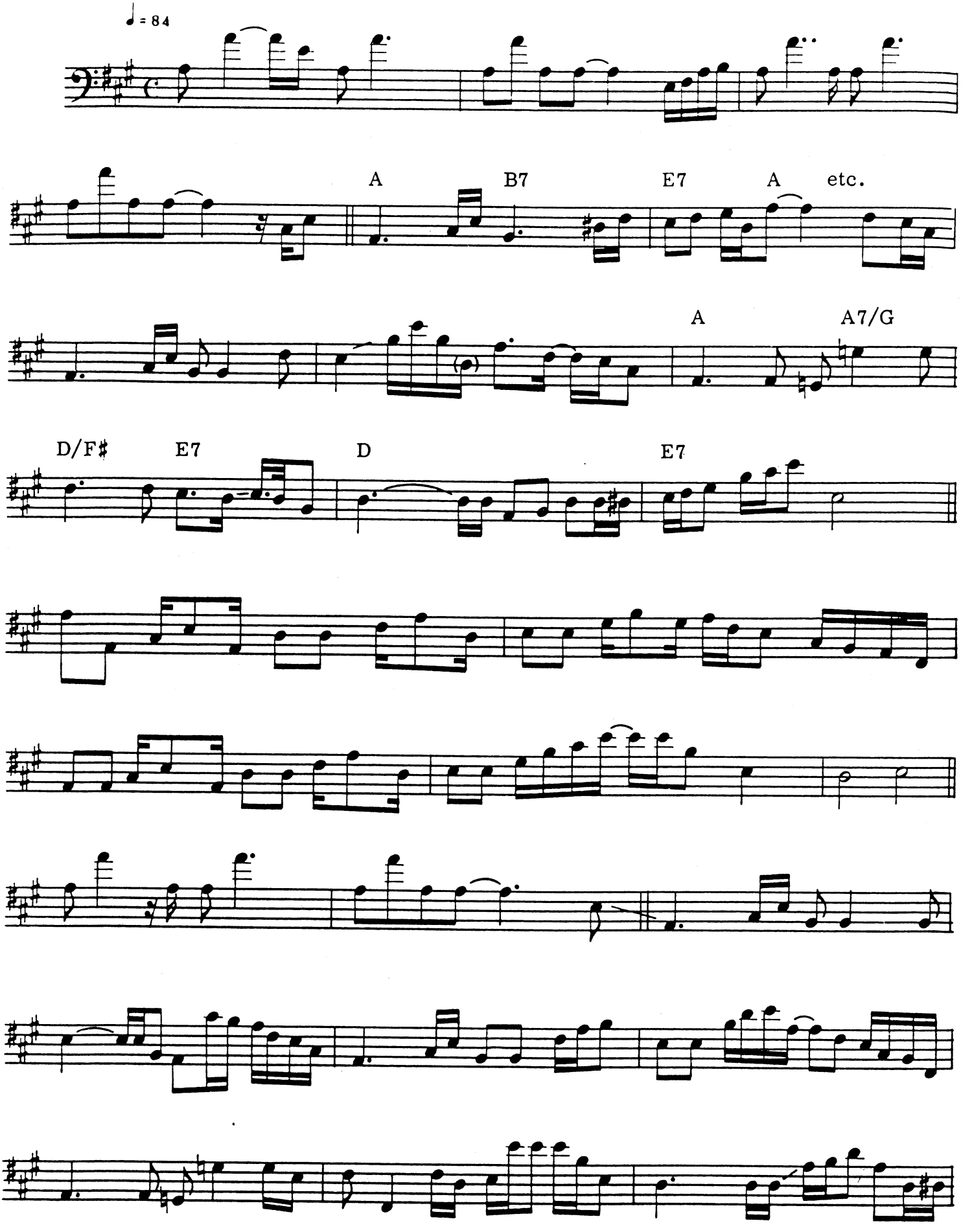


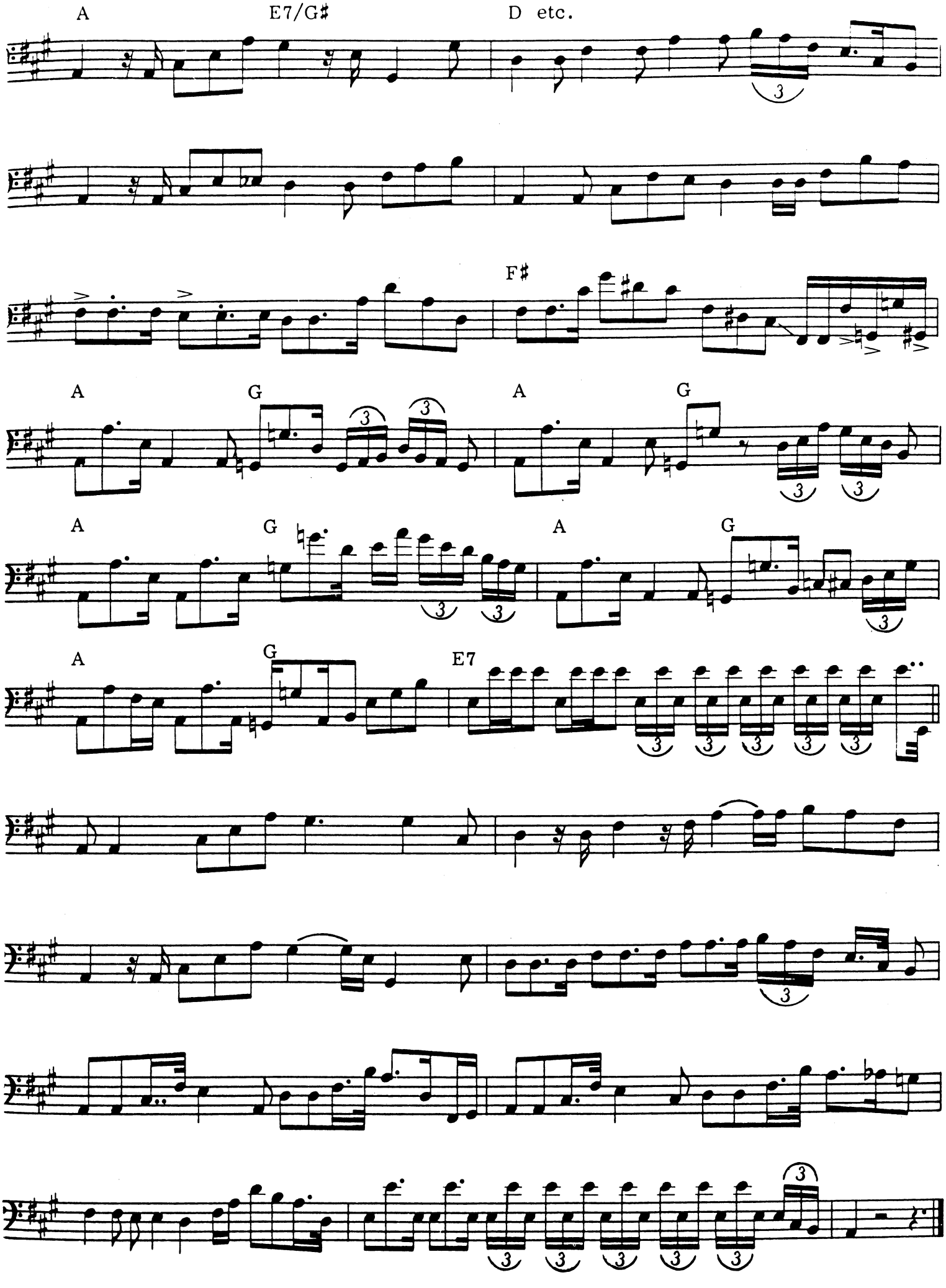


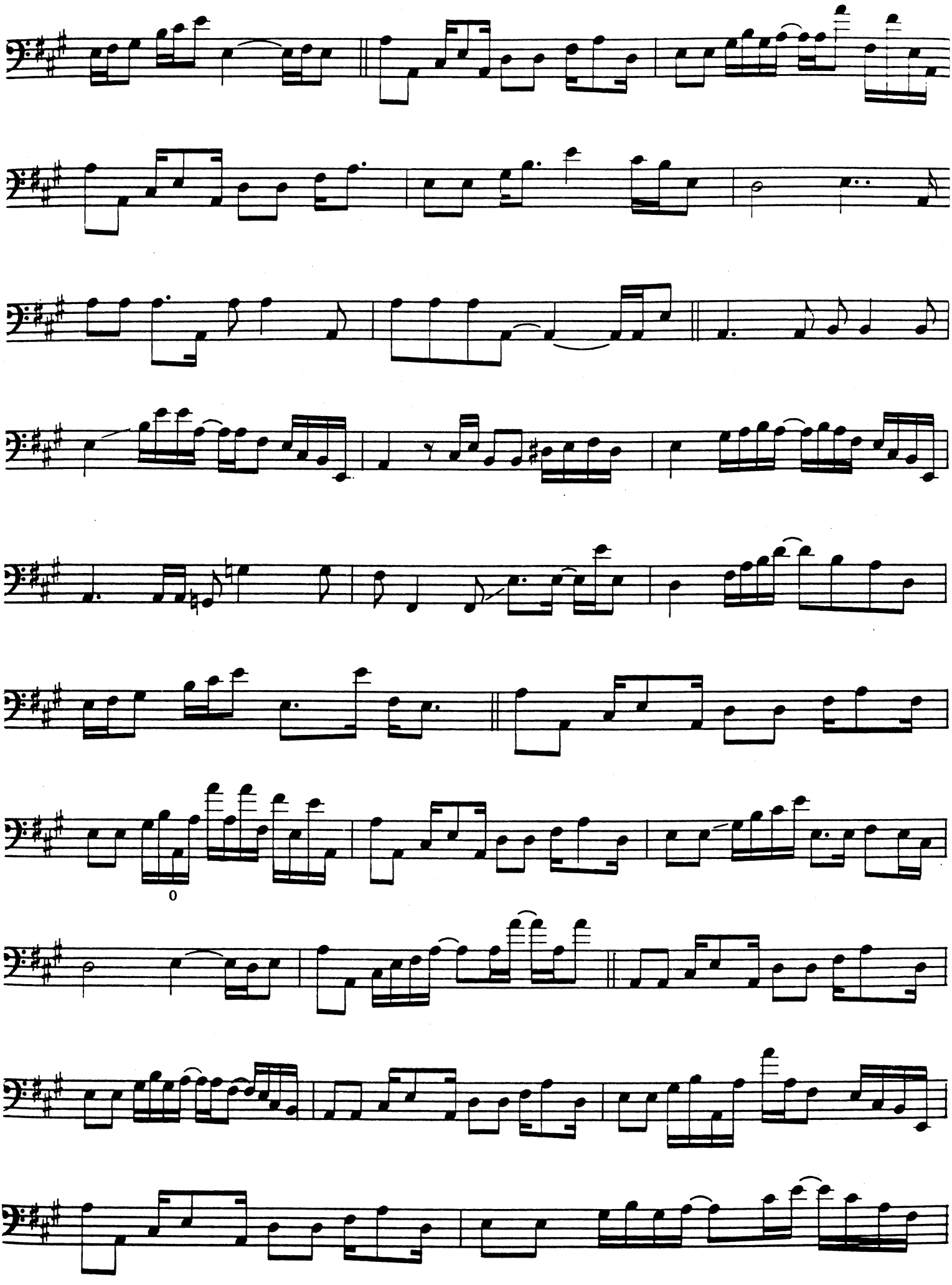
I Got the Feelin'

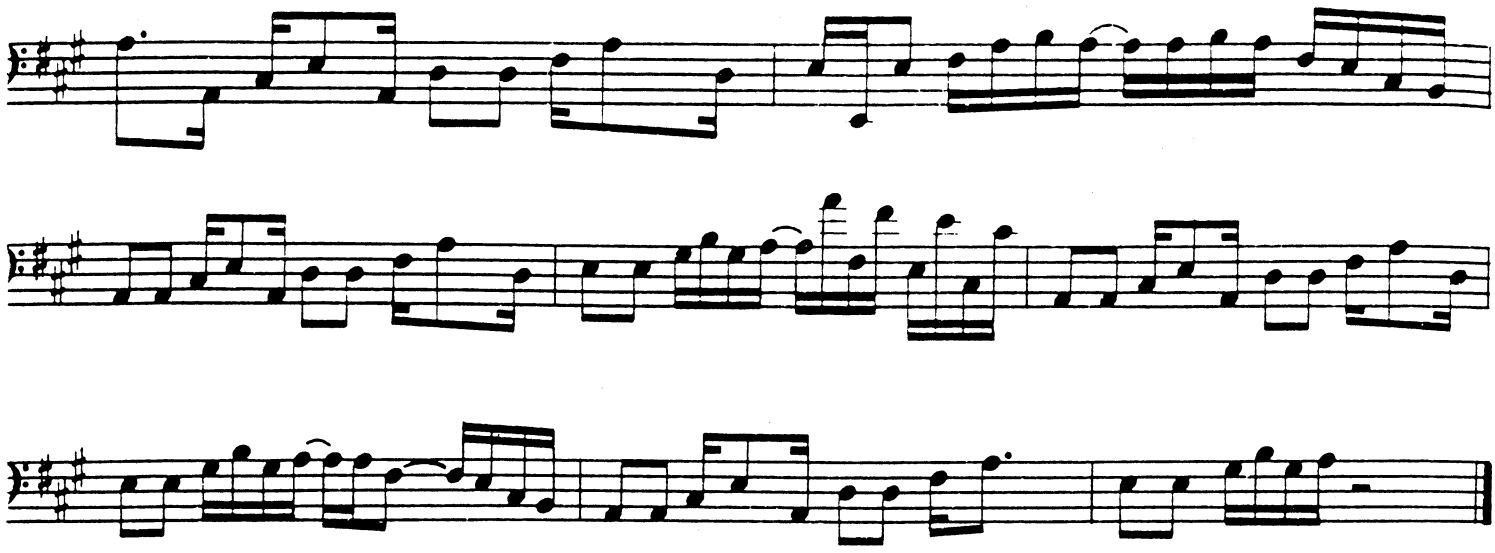
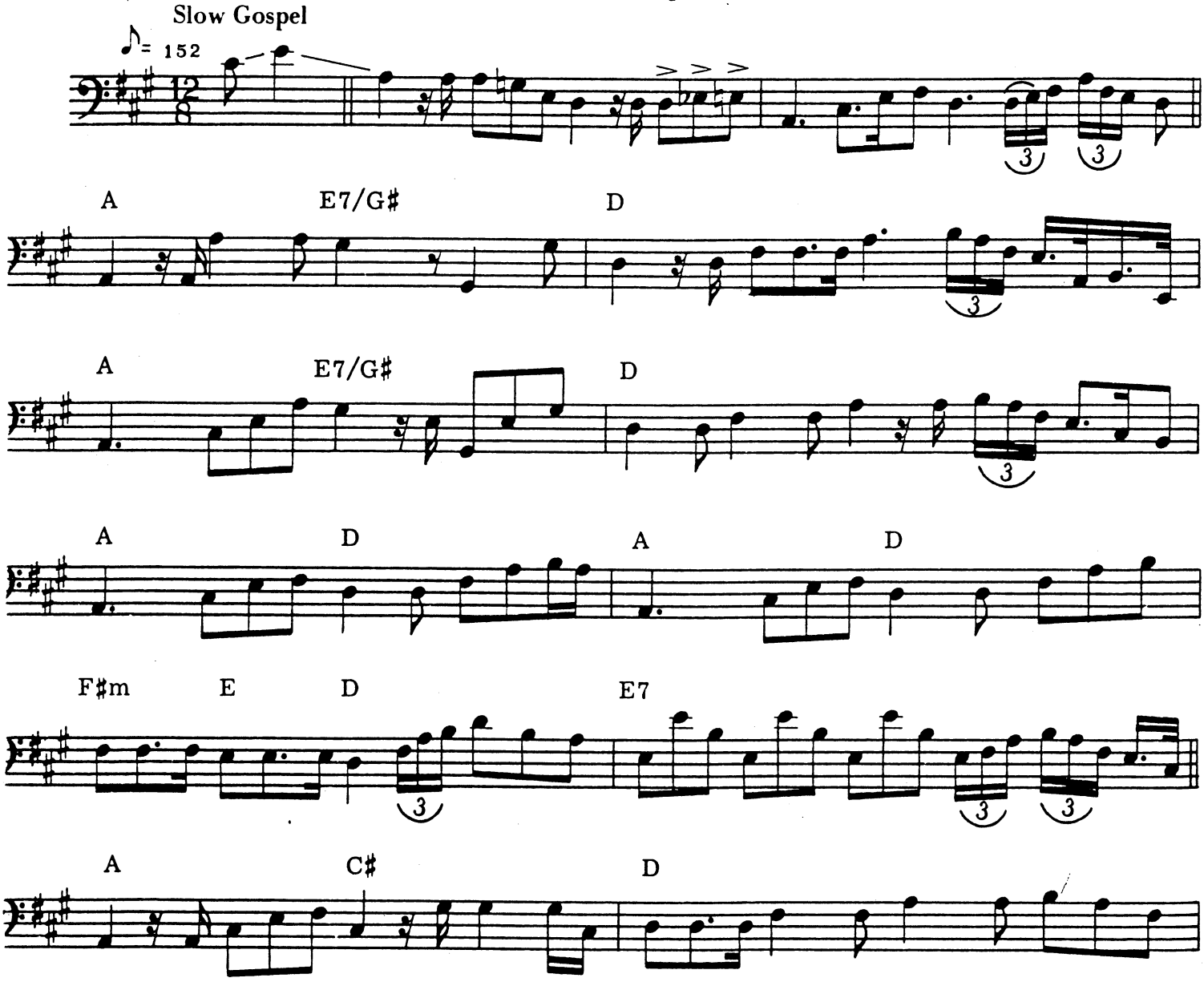


Touch Your Woman




A
E7/G♯
D etc.
F♯
A
G
A
G
A
G
A
G
A
G
E7


0



No Easy Way Down